

302 to half length and carefully dressed, or it is cut short, either uniformly (see Fig. 6) or in such a way that a tuft, asik, in front, or a fringe, ongon, over the crown remains standing. Still others cut their hair short and shave it in all kinds of patterns (see Fig. 3), called pfee, III (a tub bopfe, "to shave in ornamental patterns"). These would fill an entire book if one were to note them all down. I have illustrated a small number of them in Figure 116.

The hair style in the shape of a helmet, richly adorned with beads, cowrie shells, buttons, and brass nails, constitutes the ne plus ultra of all these types of hair styles. It is this hair style which distinguishes the Pangwe from all other peoples of tropical West Africa (Fig. 117). In the north where this fashion never reached the same perfection it had in the south, it has been given up as a result of European influence. Among the Ntum and Fang, on the other hand, the art of fashioning the helmet hair style blooms luxuriantly (Fig. 118). In this process the hair is made to stand on end by placing under it props made of raffia pith or palm strips; the curls are transformed into pigtales by means of bark strips plaited in with them. The pigtales in turn are braided together to form a pad of uniform thickness. Since the creation of such a hairdo requires ample time, a month and longer, the natives walk about for a long time with /176/ /Figs. 117 and 118/ /177/ /Fig. 119 appears here in the original text/ hairdos that have just been begun or that are more or less unfinished, so that one has the impression at first that he is observing many different kinds of hair styles. Figures 8 and 13, for example, show two different stages in the development of one and the same hairdo.

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302 In addition to these styles contrived with the hair of the head, there are removable caps. These are made in precisely the same way and in precisely the same shapes (Fig. 119) as the hair styles just described, so that only upon close inspection can one decide whether the hair has been dressed or has been covered with a cap. These caps, however, are not common and are made only by the Ntum and by a few Fang (Okak). Dressing the hair itself decidedly predominates, a fact which we should mention since from the evidence of the museum material one might arrive at a different conclusion. The illustrations given here all show hairdos.

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Fig. 117. Anoko from Alén (Zufuog Family), Spanish Guinea.

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Fig. 118. Ntum Preparing Ornamental Helmet Crests,  
Alonangf, South Cameroons.



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Fig. 119. Helmet Caps.

Of 25 different forms, which are given individual names, about half are worn by both sexes indiscriminately; the rest are worn only by men or only by women. Among the Fang the men's ornaments are more frequently the same as those of the women than is the case among the Niam, and for this reason they are more frequently the butt of ridicule.

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Helmet crests and ornamental caps are worn constantly; only as a sign of mourning are both taken off -- the former is sometimes also taken off before a hunting expedition. /178/

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To make his ornamental caps (*edjhan*, *edje'*), the Niam takes a hide from a long-tailed monkey, dwarf antelope, young goat, or sheep. The hide is cleaned of its fat, turned inside out, and drawn over the arch of a plantain rootstock that has been cut to a semi-spherical shape. It is tied with a string at the base, and along the edge it is fastened by pegs to the ground. Stretched in this way, the hide must be dried in the sun and later over the fire.

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Furthermore, blackened bast strips of the *Triumfetta* are needed. These are colored in the following manner: the bark of certain

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Fig. 9. Eudé-Mého from Aïda (Eudéong  
Family), Spanish Guinea.

1: TESSMANN--321 E-S (1904-1909) 1913 FH9 Fang FH9



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Fig. 10. Otchâs-Kémo (Ojok Family).  
Spanish Guinea.

1: Tessmann--324 E-5 (1904-1909) 1913 FH9 Fang FH9



Fig. 14. Fang Woman from Alén (Esiuog Family).

1: Tessimann--326 E-5 (1904-1909) 1913 FH9 Fang FH9

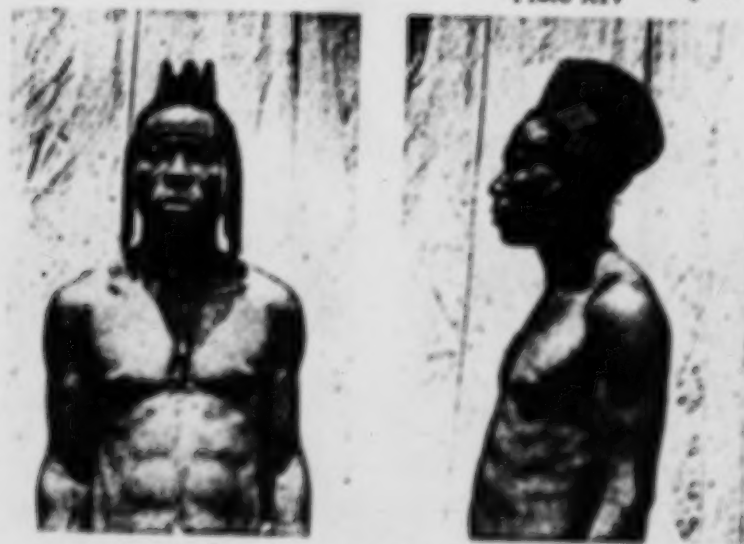
Plate I

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A Fang Youth from Owöng.

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Plate XIV



Fang (Omwang Family), Spanish Guinea.

L: Temmam--339 E-5 (1904-1909) 1913 FHSPang 1918

759 we are already familiar.

278 Another mixture consisted of ground mica, a toad, and ground snake fangs.

The red  $\text{nh}^2$  usually contains:

- [915] 1. Lyngworms fernandi Burt. (see above);  
2. a red crab from the forest ( $\text{nh}^2\text{d}^2\text{d}^2\text{d}^2\text{d}^2$ ) (1):

1. The animal is supposed to make a sound that is reproduced by  $\text{nh}^2$   $\text{nh}^2$

3. a kind of scorpion ( $\text{nh}^2$ ), ground;  
4. a chameleon, ground;  
5. Mucuna pruriens D.C. (see above).

The black  $\text{nh}^2$  contains:

- [82] 1.  $\text{nh}^2\text{d}^2\text{d}^2\text{d}^2$  or  $\text{nh}^2\text{d}^2\text{d}^2\text{d}^2$ , fungus soil dried and ground;  
2.  $\text{nh}^2$ , a fungus growth that lives under water, which is supposed to be very poisonous;  
3.  $\text{nh}^2\text{d}^2\text{d}^2\text{d}^2$ , a centipede which is greatly feared because of its poison.

The preparation of  $\text{nh}^2$  is carried out in the most ingenious manner by expert medicine men. For this purpose, the men sew for themselves a special suit made of the bark of the  $\text{nh}^2$  tree (Fig. 40). This suit resembles a long shirt and leaves only the head and hands exposed; these parts of the body are then rubbed with an extract of Hickoria subpeltata (Willd.) Kunth ( $\text{nh}^2\text{d}^2\text{d}^2\text{d}^2$ ), principally in order to protect them against the very poisonous hairs of the Mucuna that fly about. With this preparation, the poison mixers proceed to pound the dried components in a pot and end to mix them by stirring. For this purpose they use a long stick so that they can stay as far away as possible from the poisonous mixture. Indeed, they go even further and call upon old leprose persons to collect and pour the poison into little horns or bags (Fig. 41), since in their case it would not matter if in the process they were to become sick or even die.

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Fig. 50. Shirt for Mixers of Poisons,  
Akonangi (Issandun Family),  
Ntun.

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Fig. 51. Brass Container for  
Poison, Mandimu (Ojek Family).

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Herpestes melanurus Gray, which is called nañm, has a gray color which may well have given rise to the designation of a person by the name nañm. The name ngi, "gorilla," may also be meant as a symbol of strength, or, perhaps like sañs, it may have been chosen because of the red color.

- 551 II. Names which allude to an attractive skin color and are for the most part derived from fauna or flora that the Fangwe find especially beautiful.

According to the color, the following were mentioned to me.

(a) Red.

4. mññ' = Turacus, actually the shiny red one;  
[292] 5. ndññ, from andññ = dancing cap made of touraco feathers (S.);  
6. mññ' = redwood tree, Pterocarpus nyssauxii Taub., because it is red.

(b) White.

7. mñññ, from mññ = white (S.);  
8. aññ = umbrella tree, Musanga smithii R. Br., because of its white trunk (S.);  
9. aññ = bracelet made of ivory (Fang).

(c) Gray.

10. edñ = African rat (in the Fangwe region displaced by the domestic rat) (S.);  
11. tññ = domestic rat, Mus rattus L.;

- 142 The group displays powerful shoulder girth, rather well-developed calf, pronounced arch, ungual phalanges that cannot be pulled back.

The explorers of the last century were one and all struck by the difference in physical appearance between the Pahouin and their neighbors, much less evident today, particularly to a European (the Pahouin themselves often recognize a stranger from quite a distance). It is possible that at the time of conquest the Pahouin may have had a heavier meat diet than did the coastal populations or do their present-day descendants: the hippopotamus has been exterminated, and the rest of the wild fauna has been greatly reduced, while even animal breeding and rearing is on the decline.

#### b. Clothing, Ornaments, Body Marks

- 24 The traditional clothing as described by explorers hardly exists any more. One sometimes meets in remote villages the beaten fig-bark breechcloth, obôm, and the monkeyskin hat-wig, afô ôû, which was the men's everyday dress, with a wide belt of antelope skin, awé, holding a sort of sporran as well as a saber sheath. Battle dress and full dress have become very rare; they included, in addition to a red-dyed obôm, a tailpiece /scant/ of tiger-cat skin or of drill or any animal with bright fur, fringed leggings of the same fur, and a sort of cloak made of leopard or gorilla skin with the head sometimes forming a hood, there was a beaddress of beads hanging down to the shoulders or arranged in the hair, with a tuft of toucan or joggler-eagle /sign-bateleur/ feathers. Weapons consisted of the saber, fa, the dagger, oryen—both double bladed, the spear, shôû, or rifle, ngal (the cross-bow, mfan, was more a hunting weapon, and the bow, ngale, a toy). Defensive armor included an oblong shield, ngu or endêk, of plained liana or of leather, sometimes made of an elephant ear. Even today men do not like to leave home without a weapon, at least in the villages; formerly, they were always armed. Men's jewelry comprised copper bracelets and teeth necklaces—of either animal's or men's teeth—chains of copper, iron, ivory, or elephant hair. Protective "medicaments" mehiêk were usually carried in an antelope horn (Cephalophus ruficollis), nie' zip, hung around the neck or wrist on a strip of leather or snakeskin—a practice that still survives. The ceremonial costumes for the different rites /86/ included masks, mantles of dried grass, beads, or cowries.

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[77]

uncovered it except when uttering a curse. Nowadays most women cover their breasts (1) with almost equal vigilance. /87/ In old-

1. The aesthetic standard in this connection is changing, especially in towns; as a result of European (cinema?) influence, one only rarely sees girls binding their breasts with strips of bark or cloth to make them fall.

fashioned villages widows still go back to the traditional dress after their seclusion: for eight days, sometimes longer, they wear the flou made of leaves, which is then replaced by an old pon or a juu sack that leaves the head and shoulders and thigh bare, then by a sack or an old khaki dress shaped like a sack with holes for head and arms.

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Boys and girls used to run around naked until the first signs of puberty appeared, usually the pubic hair (houhou, afall /"h." in the text must be a misprint for "b."—Tr.; Fang, avul). Boys wore a special breechcloth of a special vegetable /material/ after circumcision while waiting for the wound to heal and afterwards had to wear a covering only if they had already started to grow hair. At present they wear clothes from the beginning of school age and even before that in militant Christian families and the urban bourgeoisie.

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Body marks have fallen out of use with the exception of circumcision. First the men stopped filing their incisors to a point. Tattooing persisted longer, in Cahon until just before the Second World War. At present tattooing is being revived among urban pick-pockets and syncretist associations. The face was tattooed, usually between the eyes but sometimes on the cheeks, with blue markings made of soot mixed with vegetable ash, or in red with padouk /?/ powder, haa. These marks could indicate clan or association affiliation, or even were imposed during or after a course of medicinal treatment, or even to satisfy aesthetic demands. It was the same for cicatrices engraved in relief on chest or abdomen, which are nowadays described as being "to make nyanga" ("pretty," Coast English—of Hema origin?). It is quite possible that some of the magic significance has been forgotten. The most important marks were the dorsal scarifications made at initiation: a triple row of incisions along the vertebral column, widening into a v at the nape

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9

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CHILDREN.

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SEATED IN PALATIAL CHAMBER.

[P-66(0)]